FIGURATIVE CONTENTS OF INNUENDO IGBO PERSONAL NAMES

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ABSTRACT
Names in Igbo land are in types. We observed that an innuendo personal names is one of the many types of names that lack attention by researchers. Some other types of names have been exhaustively investigated by many researchers except innuendo names. Just few authors such as Alan and Burridge (1991) and Alan (1996) have said few things on innuendo names at a passerby. We have observed that this type of name that harbor a great wealth of information on Igbo society culture and world view are gradually moving into extinction .The inability to interpret the figurative contents of these names has been a major challenge of innuendo names which has given rise to misinterpretations and semantic loss. It is on this backdrop that this paper investigated inherent figures of speech in Igbo innuendo names. In doing this, we adopted the descriptive survey method where we used the typical sampling technique and introspection. The mutual contextual belief theory was used. It was found that Igbo innuendo personal names are forms of utterances seen in figures of speech which are also illocutions used to express intentions which also have illocutionary effects. It was observed that the proper understanding of the figurative contents of the Igbo innuendo names give credence to the names. We concluded that the figurative contents of innuendo perform what Austin consciously and unconsciously called performatives –using utterances to do something instead of saying.

Keywords: Metaphor, Satire, Irony, Euphemism, Dsyphemism, Cacophemism

1.0 INTRODUCTION:
Language is used by human beings and they cannot exist without the knowledge of that which helps them to function effectively. According to Sapir (1929, p.201)

> Human beings do not live in the objective world alone, not alone in the world of social activity as ordinarily understood, but are very much at the mercy of a particular language which has become the medium of expression for the society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an
>
> incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is to a large extent unconsciously built upon the language habit of the group…. We see and hear and otherwise experience very largely as we do because the language habit of our community predisposes certain choices of our interpretation.

Language is highly contextualized; it does not exist in a vacuum. It is used in a socio-cultural setting or community. Language is one of the historical cum natural endowment that helps an individual to function effectively in a given society.

2.0 Review of Related Literatue
2.1 Conceptual Review
Innuendo is a word or an expression used in a suggestive manner. Innuendo usually suggests something unpleasant, rude, and bad. Innuendo is used interchangeably with insinuation. It works by allusion. In using innuendo, the intention is to usually to subtly insult or accuse in such a way that the word as viewed ordinarily are innocent or harmless. Giving names is a form of linguistics creativity and it goes beyond pointing out an object. Innuendo meanings are connected with events and happening in the world. They make propositions that may be ordinary. The essence of innuendo in Igbo onomastics is to attack a person indirectly and at the same time serve as a guide to good behaviour. Igbo innuendo personal names are highly emphatic. Many people find it very difficult interpret innuendo names and as a result of this the bearers are not proud of such names and the modern day name give shy away from them. For Alan (1996,p.2)

> The ordinary reader is subject, however to qualification in the sub-set of cases involving so called 'innuendo meaning'. Such meaning is derived from expressions which are not defamatory on face value; but which nevertheless carry discreditable implication to those with specialized rather than general knowledge. The concept of defamatory innuendo allows a statement to be deemed defamatory on the strength of its meaning to those with the knowledge of the relevant circumstances not stated. In such cases, the ordinary reader test is overruled by the concept of 'meaning for the reader with the knowledge of the relevant facts.

In an attempt to avoid loss of face and disapprobation, people resort to the use of innuendo expressions or names thereby implying certain messages which are made available to the hearer through inference. As we can gather from the above quote for the effect of innuendo to be successful, a user must have attained a certain level of oral skill. To understand innuendo a hearer needs to allow the remark to enter deeply his or her consciousness and ensure that all fluid of humour, sarcasm, insult and taunting have flowed forth.

The Igbo innuendo names are embodiment of figurative expressions which many researchers have not richly explored. Innuendo names contain almost all the features of figures of speech. We therefore posit that innuendo Igbo proper names perform what Austin (1975) calls act" as observed by Wardhaugh (2010, p.301) "one thing that many utterances do is to make proposition. They do this mainly in the form of either statement or question, but other grammatical forms are also possible." More so, one begins to see utterances from the point of view of what they do. It is possible to see every utterance as a speech act of one kind or another; that is, having some functional value which may be quite independent of the actual word used and their grammatical arrangement (cf Wardhaugh, 2010) Speech performs different kinds of act. Igbo innuendo personal names are forms of utterances; the utterances are also locutions. Several locutions are used to express a speaker's intentions which have illocutionary effects.

Different locutions can be used to achieve same illocutionary force and also one locution can achieve different purposes (see Schifrin, 1994) Onukawa (2016,p.1) emphasizes that "personal names have special significance among Africans especially the Igbos." The Igbo names, like most other African names, have high cultural content. They are not simply labels used for mere identification purposes, like baggage tags. In using innuendo proper names, givers unconsciously or consciously try to uphold the various categories of what Austin called

performatives using utterances to do something order than saying something.

Austin's five categories of performative, expositive, verdictives, behabitive exercitives and commissives were recast by his student Searle, by what he calls their "points" or purpose", assertive (expositive which commit the hearer to the truth of a proposition) directive (verdictives), which gets the hearer to believe in such a way as to make his/her behaviour match the propositional contents of the directives (commissives) commits the speakers to undertake a course of action represented in the content of the proposition expressive (bahabitives) which express sincerely condition of the speech act and deliberative (exercitives) which brings about a change in the world. Austin performatives here are represented in the parenthesis.

Figurative expression is used in everyday language to reinforce, fortify and explain what the speaker means. Language users use figurative language to deviate from the ordinary use of Language in order to enhance understanding. Figurative is a form of style in which language users use word to convey more than they ordinarily mean as to make their ideas more effective. It is no gainsaying that human activities revolve around language and life is fully discovered and quantified in the midst of language. The use of figurative language makes everyday expressions spicy.

Figurative language has been used to discover similarities and differences in life. As observe by William and Addison (1980, p. 23) figure of speech is an "intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression." The language users employ it in a discourse to bring out similarities from dissimilar things as a way of increasing the reader's or the hearer's understandings.

Ogbologo (2005;p.73) adds that figures of speech operate from the point of view of the extension of meaning resulting in polysemy or transfer of sense. These figures of speech are perceived to be metaphoric." On this note we infer that figurative language makes a great use of comparison and if that is the case, terms--- tenor (the topic under discussion), vehicle (the analogy),and the ground (the point of contact) became unavoidable in discussing figurative language. The user of figurative language uses it to achieve strategic creativity and in so doing flout some maxims. Adindu (2014;p.41) observes that:

Figures of speech derives their creativity strategically by constructing objects-figures of contrast, by comparing two objects-figures of similarity by suggesting association of ideas-figures of association by drawing on imagination-figures of imaginations by indirect statement of expressing ridicule-figures of indirectness by skillful arrangement of sound and sense-figures of sound and by skillful arrangement of words-figures of grammatical construction.

Metaphorical meaning is not divided into literal and metaphorical meaning. Metaphor then gets across through hearer's assumption as to possible intention of the speaker. Metaphorical meaning according to Searle is always derived through speaker's utterance meaning. Metaphor allows the speaker to mean more than he/she has said or something different from what he says. The method of interpreting a speaker's meaning is therefore beyond semantic theory; in this case, interpretation goes beyond the knowledge of literal meaning of words and sentences.

Searle (1979) and Jaszczolt (2002) claim that in interpreting meaning the hearer's world view or knowledge and one's power to think analytically play some vital roles. Jaszczolt (2002) believes that most meanings are metaphorical and they are not arrived at through reinterpretation but through conceptualization. For Searle (1979), metaphors are intrinsically not paraphrasable. They are used as a means of expressing certain semantic content. In this view, Searle sees metaphor also as pragmatic phenomenon as a case of implicating utterances different from what is said. We must accept that dead metaphors do bring about polysemous meaning

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such as exemplified in "the mouth of the River" or "the foot of the mountain".

Jaszczolt(2002) accepted the defense made by Cohen (1971) that metaphorical meaning belongs to the sentence and is the subject of semantic analysis. On contesting whether metaphor should be pragmatically or semantically analyzed, Stern (2000) proposed that:

> The interpretations of metaphor (type) is the contents its token express in their respective contexts. Since there are an unlimited or not antecedently fixed number of different possible contexts in which those tokens can express metaphorically… [1] he variation in content seems to follow a pattern of corresponding variations in their respective contexts… there are also constraints on the possible metaphorical interpretation (in different context) of one expression (type). Furthermore, those constraints look like those that govern specific kind of literal interpretation of language. These facts suggest that a speaker has a more abstract kind of knowledge apart from his knowledge of the particular content of each metaphorical token in its respective context. This more abstract piece of knowledge is the character of the metaphor.(150)

Scholars like Leesenberg, (2001) have also stressed the context dependence of metaphorical interpretations. To them, it is the sentence type instead of the sentence context which is interpreted metaphorically. This is known as the descriptive approach. However, this approach is not pragmatic since the emphasis is not on the utterance as a carrier of metaphorical interpretations. It should be also noted that metaphorical understanding does not disappear under embedding, indirect quotation, negation, etc. It follows here that speaker's intention and the assertive import are not metaphor assigning factors. This is why Leenzberg, (2001, p.251) asserts that:

The semantic interpretation process of metaphor is crucially and semantically context-dependent… [A] Metaphor like "John is a Wolf" expresses the assertion that John belongs to the extension of the predicate "Wolf" within a specific thematic dimension of the context, in other words, it ascribes a contextually determined property to John.

Davdison (1978) refutes the mention of non literariness of metaphor. Therefore, he asserted "there is no limit to what metaphor calls to our attention and much of what we are caused to notice is no propositional in character". (p.263) Dead metaphors are so called because they have lost their referential import since the hearer of such metaphors no longer notices some appealing likeness. Dead metaphors such as "the mouth of a river, "the foot of the mountain" are opposed to the proper metaphor or living metaphors which are intermediately receptive to interpretation against this backdrop, Jaszczolt (2001) opine that "metaphors do not call proposition to mind but rather they invoke what is non-propositional and infinite.

And, on this accounts what is propositional and not finite is not meaning at all"(p.352). In this vein, Moran (1997) notes "proposition need not mean sentential: images or sound can be part of a propositions"(p.112). However, metaphorical meaning we have seen can be achieved through both semantic and pragmatic processing. From the cognitive point of view, there are the literal and figurative distinctions in metaphor. To the cognitive semanticist, metaphor is a mental process of conceptualization which depends on mapping between source and target. Metaphor simply means mapping from source to target models (see Fauconnes, 1977, p.168).

According to Johnson Dictionary quoted in Katie (2001), metaphor is defined as "a simile compressed into word"(p,250). Obviously, metaphoric expressions are more forceful, vivid and dramatic than those of simile. They state explicitly that A = Z not A is like Z that is why Davidson, (1978) argues "all simile are trivially true; but metaphors are patently false"(p.31).

They seem to flout the Gricean Maxim of quality which states "do not say that which you believe to be false and do not say that for which you lack evidence."(Grice 1975,p.114) Some cognitive linguists like (Lakoff, George and Johnson 1980) also emphasize that metaphors are part of the fabric of language and that of thought. Metaphors are fillers; they help to fill lexical or expressional gaps in the language. That which is not within the reach or convenient to a language user or interlocutor to express at a given point in time may be conveniently expressed through metaphor. For instance, to be blunt to say that one is not transparent may be dire, so one can say that one is a chameleon. Richard and Schmidt, (2002) insist that "metaphors are important means by which words carry both cultural and semantic meanings, that have accumulated overtime"(p,201) Metaphor is associated with a particular rule of transference.

The formula is "A" = like "Z". The simplest type of metaphor is drawn from the clause structure with the verb "be". In discussing metaphor, terms like **tenor, vehicle and ground** are unavoidable. This is because, in using metaphor, something must be compared with something to establish their relationship. For example, "life is a walking shadow." In this expression, life is likened to a walking shadow. Then life is a tenor (the topic under discussion)in the metaphor. "Walking shadow" is the vehicle (analogy-thing with which life is being compared) that supplies the actual definition of the metaphor. The ground is the element of trasnsistoriness which life and shadow share in common (the point of contact between life and shadow). The reference in life is mapped into walking shadow. Some types of metaphor include metonymy, synecdoche and personification.

2.2 Theoretical Framework

Mutual Contextual Beliefs was formulated by Kent Bach and Robert Harnish (1979). In this theory they posit that mutual contextual beliefs between the speaker and the hearer propels an inferential process because whatever inference made or should be made by a hearer does not necessarily depend on what the speaker says but on the contextual knowledge shared commonly between them,

Every speech exhibits an act known as speech act which is intention – inference based. To them, every speaker performs an illocutionary act for effective communication; the listener has to understand the speaker's act via mutual contextual beliefs (MCBs). For them, every interaction or conversation must involve an inferential process. The inferential process is inevitable in any communication event, hence their term "speech act schemata (SAS)". The theory –

According to Acheoah and Olaleye (2017, p.23), Bach and Harnish theory helps to explain the vital components of natural communication: what words mean, what the speaker literally says when using them, and what the speaker means and intends to communicate by using those words, which often go considerably beyond what is said. What someone says is determined by the conversational meaning of the sentence uttered and contextual processes of disambiguation and inference making.

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FIGURATIVE CONTENTS OF INNUENDO IGBO PERSONAL NAMES

Table 1: Innuendo Personal Names

S/N	INNUENDO PERSONAL NAMES	GLOSSARY
1	Ezèbụ̀iro,	Kingship attracts enemity
2	Nwabuaku,	Children are wealth
3	Nwañkāākwà,	Child is more precious than material poccessions
4	Nwañkàkù	Children are more valuable than riches
5	Chịbūēnyìm	God is my companion
6	Nwabūikwum̃	Children are my kingsmen
7	Ùdokāākù,	Peace is more valuable than wealth
8	Ọnụkāọgù,	The tongue kills faster than wars
11	Ònyebụ̀chi	No one is God
12	Ironkānsī	Hatred kills faster than poison
13	Uchēm̃mādụ̀abughịuchèchukwu	The thought of man is not that of God
14	Ùdokaakù	Peace is priceless
15	Anyakaogù	Envy is worse than a war
16	Nwabuihe	Child is valuable
17	*Ngwànchiwaorōwēwēndaàkoǹkeonyeodō*	people leave their own faults and discuss others
18	*Ènèogwèǹgàụkwụnlọ̀rọ̀àlà*	He that crosses the bridge at the lower level `
19	*Anyaukwuñjoronjo* (envy is bad)	envy is bad
20	*Madubunjoàlà* (man is the evil in the land),	man is the evil in the land
21	*Iroakazighi* (one's enemy can never talk good of one),	(one's enemy can never talk good of one)

3.0 FIGURES OF SPEECH IN IGBO INNUENDO NAMES

3.1. Metaphor: Metaphor is an analogy with which meaning is modified in language. Example, "Okwu bụ nkaa" (speech is skill).
From Table 1: Metaphoric Igbo innuendo *personal* names include: (1) Ezèbuiro (2) Nwabukò, (3) Nwankāākwà, (4) Nwañkàkù, (5) Chịbūēnyìm, (6) Nwabuikwum, (7) Ùdokāāku (8) Onukāogu (9) Ezèbuiro, (10) Nwabukò (11) Onyebụ̀chi (10) Ònyebuekè, (12)Ironkānsi (13) Uchēmādụ̀abughīuchèchukwu, (14) Ùdokaaku, (15) Anyakaogù (16) Nwabuihe and so on here are metaphoric tendencies in all the names above in the sense that one thing is compared with another. In some such as Ezèbụ̀iro , Nwabūkò, Ezèbụ̀iro, concrete features were transferred to abstract features. For instance, Chibuenyim, *chi* becomes the tenor (the topic under discussion) the metaphor *enyi* becomes the vehicle (analogy- the thing that is being compared that gives the actual definition of the metaphor) while the ground remains the element of caring which *chi* shares with *enyi*..

Metaphors are systematic- one metaphor can give rise to a whole range of expressions. They are also asymmetric for example 'life is a journey'. But there is no standard metaphorical expression like the opposite "journey is life". Metaphors are used in classifying abstract things. In transferring concrete features to abstract features, we create metaphors. In this case, the source becomes the concrete features while the abstract featured because the target. In

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most cases, we have observed what is known as blends in using metaphors (the source feature with the target features).

There are two varying views on metaphor as discussed by Searle (1979); Richard (1936) and Black (1962, 1977).The comparison view of Searle (1979) emphasizes metaphorical utterances that involve similarity, resemblance or comparison between objects. This is called *the referencialist* view Which can be traced back to Aristotle, Cicero and Quintillio, while the interaction view of Richard (1936) and Black(1962,1977) claims that there is a verbal opposition (interaction) between the content of the literal content. This is called a *descriptivist view*. Though Searle (1979, p.67), considers both views as incorrect, the comparison view is adopted as the working tool because, to a greater extent, the similarity between the referents can help in understanding the metaphors as they relate to innuendo.

3.2 Sarcasm: Sarcasm is an amusing way of expressing scorn or contempt. Igbo innuendo proper names harbour sarcasms in the sense that some innuendo names are highly ridiculous, scornful and contemptuous. Satirical Igbo innuendo personal names may include names such as (17)*Ngwànchiwaorōwēwēndaàkoǹkeonyeọdọ̄,*(people leave their own faults and discuss others) (18) *Ngwàweàbalawegwèrem̄leèmeabìrị* (others has become rich and are now mocking me), *(18) Ènèogwèǹgàụkwụnlọ̀rọ̀àlà*(he that crosses the bridge at the lower level), (19) *Anyaukwuñjọ̄ñjọ̄* (envy is bad), *(20) Madubunjoalà* (man is the evil in the land), *(21) Iroakazighi* (one's enemy can never talk good of one). (*22) Uwàekwēem̄* (people will not allow me be),*(23) Àmàndịanàezè*(no one knows who to avoid),*(24) Iheenyèrèọnụbụ̄ụ̄kà* (the mouth is meant to talk), *(24) Amaihuamaghiobi* (facial expression doesn't define the real feeling), *(25)Onyepuruimètàuwà* (who can please the world),*(26) Ònyedịmmànazu* (whose is good behind him). *(27) Iheonunekwuakoghiya* (the mouth doesn't lack what to say). (28)Ewōolọnụ (crocodile tears), (29) Zèreuwà (avoid people). (30) Uwawuǹkeonye (who owns the world), We can see here that all of these names are used to attack some human follies. These names in this group were given as to pass information that tend to correct certain mistakes people make in life , such as Ùwawụ̀ǹkeonye, or reveal some misnomers in life as to attack them and as seen in (28)Ewōolọnụ (crocodile tears),(29) Zèreùwà (avoid people) so on.

One of the major aims of innuendo in Igbo onomastics is to correct human mistakes and follies. As acknowledged by Abram and Geoffrey (2012, p.352), "satire has usually been justified by those who practice it, as a corrective of human lives and follies." Irony operates also in sarcasm.

That is why sarcasm is said to be a piece of irony that involves a bitter comment that is calculated to hurt a person's feelings. In fact, it is an openly expressed disgust. It is also an open irony but the remark or comment is made in scorn or contempt. The main aim of sarcasm is to impose pain by the use of bitter words. There are two types of satire: formal and informal satire

Formal or indirect satire is discussed under two headings – Horatian and Juvenilia. As the names imply, they are derived from the names of two great Roman satirists Horace and Juvenal. In Horatan satire amusement is more used than indignation to express human follies, pretence and hypocrisy. The user of such satire uses informal language to produce in the hearer or reader a subtle trusted smile and the general human weakness and absurdities. The aim of this type of satire is to correct vices through laughter or mockery. On the other hand, in Juvenalian satire, the user is usually a purist who avoids general vices and errors. In doing so, he/she lashes or invokes a sense of contempt, moral indignation or untold sadness at the aberration of humanity. In the informal or indirect satire, there is also minippean or

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Varronian satire. The satire is so used to ridicule the thought of action of some character or human beings.

3.3 Irony: It reflects the sense of dissembling or hiding the real thing; not necessarily to deceive but to achieve a special linguistic effect. Verbal irony is a type of irony in which the meaning the speaker implied is constructively different from the meaning actually expressed as expressed in Igbo innuendo names as : (32)Àsàraùwàaka(one spreads open ones hand for the people to see ones innocence)The Igbo people believes that innocence is associated with the neatness of ones palm. People without clear conscience are said to have soiled their palms. So a person that gives his or her child this name is ironically saying that he or she is innocent of what he or she is being accused of. (33)Iheenyèrèọnụbụūkà (the mouth is meant for talking).

In this name the name giver tries to suggest ironically that he is inured to or insensitive to people's gossip meanwhile they can afford to talk without his concern .(34)Nwakānwāānyìnjọ (children are more important to the woman) This name ironically states that in a marriage, in Igbo land, where there is no child the woman is always at the receiving end because usually the man is more likely to remarry and get a child from another woman. (35) Nwabụ̄ikwum̄ (Children are my relatives) (36) Chịbụ̄ikwum (God is my relative) In these names, the gives ironically implies that he or she doesn't have a relative except God or the child. (37)Nwankwuluuba (A child is also wealth) . This name ironically suggests that by the givers that if they doesn't have wealth but have a child ; they are also among wealthy people.

As observed Abram and Geoffrey (2009, p.205) "the ironic statement usually involves the explicit expression of one attitude or evaluation, but with indication in the overall speech situation that the speaker intends a very different, and often opposite attitude or evaluation." Ndimele (2009,p. 96) accepts that "irony is a figure of speech whose purpose is to convey the direct opposite of what is overtly expressed by the speaker (i.e. saying the

opposite of what the speaker means) irony can sometimes be used as a form of sarcasm which intends to ridicule or rebuke someone" Ndimele tries to explain that in using sarcasm, one can also be ironical. In innuendo Igbo proper name, irony is not usually employed to convey the opposite rather to dissemble or hide from the real thing. We found such in Igbo innuendo personal names such as:

3.4   Euphemism
In this sub-section, one will discuss the euphemistic use of innuendo names in Igbo society. In doing this, one seek reasons why euphemism should prevail in innuendo Igbo names. Relationships are valued in Igbo culture so much and much is put in to sustain such. Innuendo is altercative (antagonistic) in nature and as such precautions are taken in giving such names. Euphemisms are used in innuendo names as a socio-cultural strategy to avoid some forbidden expressions that may cause shame. The language itself has lots of pejorative/unpleasant expressions that do necessitate the use of euphemism. Names can be used to cajole, insult, admire, and so on. The use of euphemism makes it possible for the name-giver to select among the numerous pejorative items of the language comfortably. In language use generally, decorum is expected. In innuendo Igbo names, as names used in attacking wits, such name givers are also cautious of the fact that the Igbo people believe in respect and decorum.

Some Innuendo Igbo names are euphemistic and are used to hide information that may be offensive. As for Keith and Katie, (1991, p .3), "Euphemism is characterized by the avoidance of harsh language and evasive expression; that is, speakers use words as a protective shield against the anger or disapproval of natural or supernatural being."Some innuendo names can insult the hearers. Innuendo names can affront the target hearer and such destroy social harmony. Since one of the reasons for innuendo names is to savor the hearer's reaction or behavior; the name-giver needs not flaunt his disrespect. Some innuendo name-givers do employ blunt or inoffensive terms to encode

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whatever information they wish to. They have used such to mask profanity and insults. One has observed three opposite terms for euphemism in language use namely – dysphemism, cacophemism and loaded language.

In dysphemism, the name-giver may decide to be slightly ironic or offensive. In cacophemeous innuendo names, givers deliberately sound offensive, while in loaded language, the name givers try to evoke elemental or crude emotions beyond the meaning of the term used . Such as seen in these innuendo names   ;   (38) Àgbisìimemkpuru (a subtle dreadful fellow) (39) Àsirìgbakautē   (a renowned gossip   ) (40) Òjìukwụèbiūkazī (a promiscuous fellow) (41) Okenkuu,(a wicked fellow) (42) Èkùkùsekùsekù (a contender/a hinderer), (43) Okukoafuki (enemy of progress), and so on.
In the view of Adindu (2015, p. 301)

> The pejorative item of the language necessitates the use of euphemism. It is a word or a phrase that replaces a forbidden expression or word. The unpleasant nature of some words of expression creates room for euphemisms. Euphemism makes for easy expression in a situation. It is a strong instrument of clarity and it is used to avoid losing one's face. Euphemism creates a certain professional status for the younger generation (jargon/slang). It is used for deception and secrecy. Euphemism saps the user some linguistic flavour and thereby making their speeches circumlocutory, gibberish and ambiguous. It is employed in a language as a means to ease off constraint posed by using taboo/vulgar terms. Euphemisms are like form of homophones, dissimilation, slangs and circumlocution.

From Adindu's view, it is observed that euphemism is employed in language to address some socio-cultural and linguistic constraints and in using euphemism certain flavours of the language are lost.In language use, every user is aware of the social customs of his language. This awareness is observable in the general politeness users employ in using a particular language. Social customs prescribe politeness. In this world of pervasive inequality, politeness serves a master key to mutual relationship. It is true at times that the rule of politeness may be broken, however, one can afford to be impolite depending on the circumstance.

According to Wardhaugh (2010, p. 291)"in social interaction we present a face to others and to others' faces. We are both obliged to protect both our face and faces of others to the extent that each time we interact with others, we play out a kind of mini-drama, a kind of ritual in which each party is required to recognize the identity that the other claims for himself or herself." Wardhaugh (2010) tries to emphasize that euphemism comes to action when there is a need to act without giving offense. In any social encounter face work is required. Euphemistic Igbo innuendo personal names include: *(44) Chinàgorom* (God vindicates me), *(45) Chilèwe* (God sees)*, (46) Hapụ̀rụchị* (leave it for God)*, (47) Chịsàaramōkwū* (God answered on my behalf),*(68) Chinualamogu* (let God fight for me),*(49) Chinèechèrem* (God thinks for me),*(50) Àsàrauwàaka* (Let God judge)*, and so on.These names try to hide the real things as to avoid confrontation.

4.0 CONCLUSION

Giving name is a form of linguistic creativity as have been analyzed in the Igbo innuendo names and that the names go beyond pointing out objects. Igbo innuendo personal names are forms of utterances seen in figures of speech. The utterances are also illocutions; and these illocutions are used to express a speaker's intentions which also have illocutionary effects. The paper concluded that innuendo Igbo personal names are utterances perform some functions which further means that every utterance as seen in figures of speech is also a speech act of one kind or another that has some functional value which may be quite independent of the actual word used and its grammatical arrangement

Language has been used in diverse ways to achieve desirable effects. The figurative contents of the Igbo innuendo names as discussed in this paper were used to address many issues including aesthetic and communicative matters. The functionalities and illocutionary effects of these names cannot be overemphasized. We also conclude that Igbo innuendo names share a lot of figurative contents which in using them help in solving some communicative problems and improve the functions of the names. Though they break some maxims which this paper could not address; we therefore recommend that other scholars who are interested in this area should explore or investigate how the figurative contents of Igbo innuendo names flout maxims.

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